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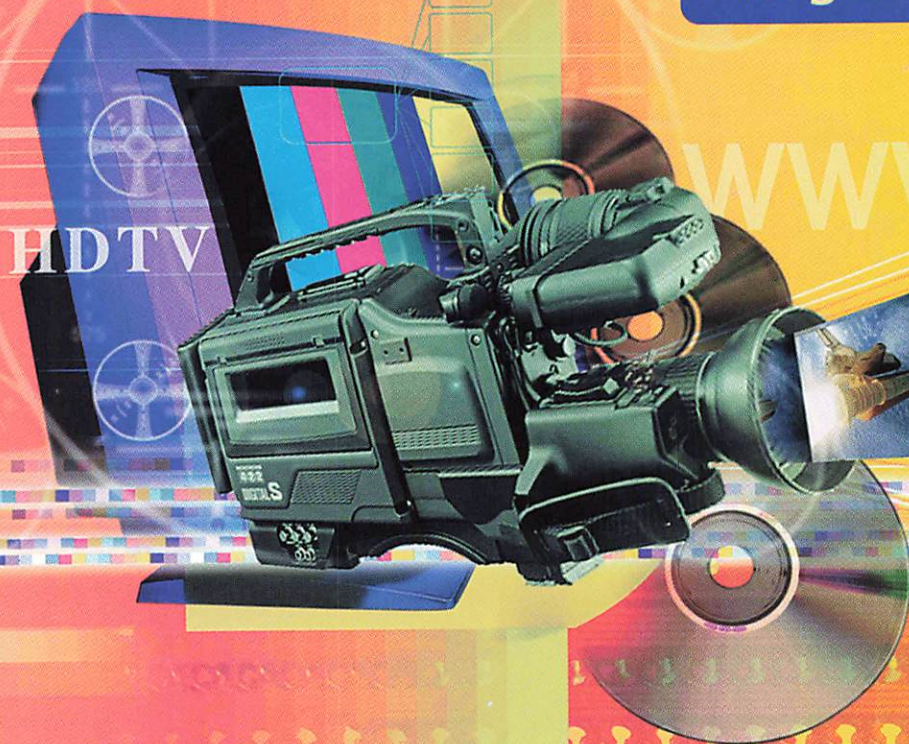
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Get a Job!

BY NATHAN VOGEL, SHERRY SHERIDAN, and 3D DESIGN

Welcome to 3D Design's "Get A Job" supplement! Here we present a guide to the many digital studios that are constantly on the lookout for talented, capable artists. Use this as a launching point for your own career research. If you're new to the 3D industry, best of luck! And don't forget that computer skills are no substitute for art skills. After all, what is a computer but a big, dumb, expensive pencil?

Your first job in 3D design or animation is usually the most difficult to land. You're mystery meat. No one knows what you can do, how well, or how quickly. No one knows how you'll react to a deadline-driven production environment.

Even once you've developed your resume, it can be hard to get a foot in the door of the facilities you want to work for most. 3D companies tend to operate on tight schedules and budgets, and they don't always have time to get back to a prospective employee,

no matter how promising. If you're good at what you do, your reel will show it and should lead to work eventually. If you think your reel might not be up to par with what the industry expects, take the time to make it the best it can be before committing yourself to a job search. Either that, or go back to school and improve your skills.

Once you've become a full-fledged member of the 3D community, you'll need to establish a strong network of friends and associates at various 3D companies. If you

do good work and keep your skills fresh, you'll have an easier time getting the next job. Try to think of each day you work at a 3D production facility as an ongoing job interview. Every person you meet and interact with will add to your knowledge and reputation. Try to be humble, always tell the truth, be good at what you do, and remember the golden rule. The 3D community is still rather small, and it pays to make sure your reputation remains in good standing.

3DO Company

600 Galveston Dr.
Redwood City, CA 94063
tel 650-261-3000
fax 650-261-3120
www.3do.com

Specialty: Develops, publishes, and distributes games for the



PC, the Internet, Sony PlayStation, and Nintendo 64.
Claims to fame: *Army Men 3D*, *High Heat Baseball 1999*, *Heroes of Might and Magic*, *Spaceward Ho!*, *Mind Games*, *Anvil of Dawn*, *Killing Time*, *TOCA Championship Racing*, *Vegas Games 2000*, *Uprising 2: Lead and Destroy*, and *Uprising X*.

Hardware/software in use:

3D Studio MAX

Media accepted: Demo reels, and resume (with requisition number for specific job found on web page).

Uses Freelancers? Occasionally

Employment contact:

resumes@3do.com. No phone calls; contact via e-mail.

4-Front Design

1500 Broadway, Ste. 509
New York, NY 10036
www.4-frontdesign.com

Specialty: Consultation and design services for 2D and 3D animation, nonlinear editing, and special effects for TV, film, print graphics, sports arena presentations, multimedia, and Internet.

Claims to fame: Show openers for MSNBC, ESPN, CBS, ABC, *Late Show with David Letterman*,

and Madison Square Garden.

Hardware/software in use: Quantel Digital Paintbox Express, HAL Digital Compositor, Discreet Logic flint* with Maximum Impact, SGI Indigo2 Extreme Systems and O2s, Power Macintoshes, Manipulator 3000, motion-control camera with snorkel lens, D1, Digital Betacam, Beta SP and 1" tape machines, Avid Media Composer for nonlinear video and film editing.

Media accepted: Demo reels, resumes.

Uses freelancers? Yes

Employment contact: Marcey

Gertsman, fourfront@aol.com

525 Post Production

6424 Santa Monica Blvd.
Hollywood, CA 90038
tel 213-525-1234
fax 213-467-3920
www.525post.com

Specialty: Post-production for the film and television industry. **Claims to fame:** *The Island of Dr. Moreau*, *Rage Against The Machine's "Bulls On Parade"* video, *The Eels' "Novocaine For The Soul"* video, *Nine Inch Nails' "Perfect Drug"* video, *Sprint Observations* commercial, *The Outer Limits*.

Hardware/software in use: Rank Cinetel Ursa Gold digital telecine machines, multiprocessor SGI Onyx towers, Discreet Logic inferno* and flame*, Henry bays, Grass Valley edit controllers, Avid 8000 Media Composers, Power Macintosh workstations, Houdini, Prisms, Matador, Elastic Reality, Photoshop, flint*, and RenderMan.

Media accepted: Resume and demo reel.

Employment contact: resumes@525post.com

Activision Inc.

3100 Ocean Park Blvd.
Santa Monica, CA 90405
tel 310-255-2000
fax 310-255-2166
www.activision.com

Specialty: Computer and video game publishing and development.

Claims to fame: *Pitfall*, *MechWarrior 2: Mercenaries*, *Zork Nemesis*, *Heavy Gear*, *Interstate 76*, *Spycraft: The Great Game*, *Dark Reign: The Future of War*.

Hardware/software in use: Softimage

Media accepted: Demo reels, portfolios, and resumes.

Uses freelancers? Yes

Employment contact: Jennifer Kang, jkang@activision.com

Algorithm Inc.

Atlanta, GA
tel 770-232-4949
fax 770-232-4951
www.algorithm.com

Specialty: Simulator and game development (both training and entertainment, including motion-base), algorithm development.

Claims to fame: Authored many programming books and engineered underpinnings of many graphics software packages.

Hardware/software in use: Pentium-based PCs.

Uses freelancers? Almost exclusively.

Employment contact: postmaster@algorithm.com

Notes: Algorithm helps startups and conglomerates alike produce first-to-market products. See associated companies at www.industrialmindworks.com and www.inwit.com.

Angel Studios

5966 La Place Ct., Ste. 170
Carlsbad, CA 92008
tel 760-929-0700
fax 760-929-0719
www.angel.com

Specialty: Angel Studios is currently creating 3D real-time game software for the Nintendo 64, PC, and location-based entertainment.

Claims to fame: One of the original members of the Nintendo 64 Dream Team. Prior to changing its focus to games, specialized in 3D animation for commercials and special effects including *The Lawnmower Man* and Peter Gabriel's "Kiss That Frog." Current projects include *Major League Baseball Featuring Ken Griffey, Jr.*

Hardware/software in use: SGI/PC, proprietary 3D real-time modeling software, Alias|Wavefront.

Media accepted: Resumes and demo reels.

Uses freelancers? No

Employment contact: Julie Liss, hr@angel.com

Available Light Ltd.

1152 S. Flower St.
Burbank, CA 91502
tel 818-842-2109
www.availablelightltd.com

Specialty: Post-production visual effects, primarily for feature films.

Claims to fame: *The Truman Show*, *My Favorite Martian*, *The Sixth Man*, *The Arrival*, *Bordello of Blood*, *Mortal Kombat*, *Stargate*, *Ghost*, *Honey, I Shrunk (and Blew Up) the Kids*, *Ghostbusters*.

Hardware/software in use: Macintoshes and PCs.

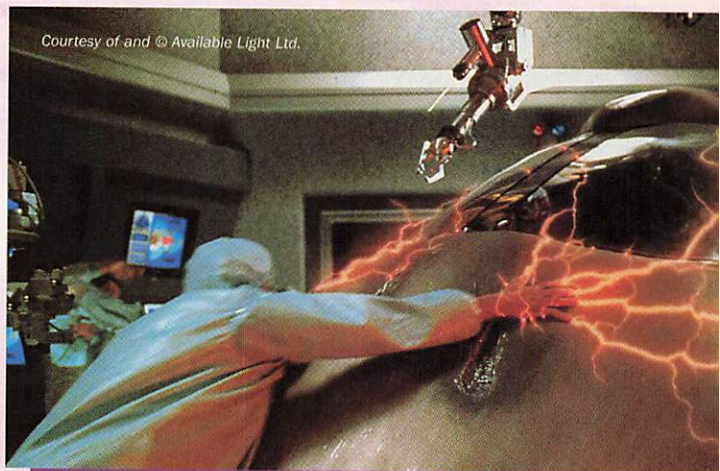
Media accepted: Resumes

2D artwork, textures, level design, video editing.

Claims to fame: *Magic and Mayhem*, *F16: Aggressor*, *Burnout: Championship Drag Racing*, *XCAR: Experimental Racing*, *Battlespire*, *PBA Bowling*, *Redguard*, *Arena*, *Daggerfall*.

Hardware/software in use: Windows platform, 3D Studio MAX, Adobe Photoshop, After Effects, Premiere, Fractal Painter.

Media Accepted: Cover letter (explaining career directions, background, and salary history), resume, demo reel and artwork samples. Submittals without demo reels/artwork will not be considered, and all submissions



Uses freelancers? Yes

Employment contact:

attn: Personnel

Notes: Experience, especially in traditional effects animation is a plus; and, if you're applying for a digital position, Available Light wants to know the programs and platforms you have used.

Bethesda Softworks

(divisions of Media Technology Ltd.)
1370 Piccard Dr., Ste. 120
Rockville, MD 20850
tel 301-926-8300
fax 301-926-8010
www.bethsoft.com

Specialty: Computer games for the PC, animation, 3D Modeling (low and high-resolution models),

are non-returnable.

Employment contact:

hr@bethsoft.com

Notes: We want leading-edge talent, creativity, and drive. We are looking for artists with skills in modeling, animation, sketching, and concept design.

Big Idea Productions

168 N. Clinton, 6th floor
Chicago, IL 60661
tel 312-669-1400 x226
www.bigidea.com

Claims to fame: Long-form 3D animated kids video series, *VeggieTales*.

Employment contact: Bonnie McGraw, hr@bigidea.com.

Notes: We're breaking ground on

Get a Job!

a new 70,000 sq. ft. studio. We're doing home video, music, and books now; TV and feature films are on the horizon.

The Big Machine

51 Derry St.

Merrimack, NH 03054

www.bigmachine.com

Specialty: 3D animation, visual effects, and digital compositing for film and broadcast.

Claims to fame: *Rocketman* animated feature, *X-Men* commercials.

Hardware/software in use: Light-Wave 3D, 3D Studio MAX, Digital Fusion, Elastic Reality, Photoshop, multiprocessor Alpha and Pentium II-based NT workstations, and Sun servers.

Media accepted: Demo reels, resumes.

Employment contact: Mark Thompson, mark@bigmachine.com

Notes: Please do not e-mail large images or files.

Blizzard Entertainment

Blizzard North

654 Bair Island Rd., #200

Redwood City, CA 94063

Blizzard Human Resources

P.O. Box 18979

Irvine, CA 92623

www.blizzard.com

Specialty: Computer game development.

Claims to fame: *Warcraft Adventure* series, *Starcraft*, *Diablo*.

Hardware/software in use: Windows 95 and Macintosh, Light-Wave 3D, 3D Studio MAX, Softimage, Alias|Wavefront, Hash, and 3D Studio R4.

Media accepted: Non-returnable samples/sketches, resume, and salary history.

Blue Sky Studios/VIFX

One South Rd.

Harrison, NY 10528

tel 914-381-8400

fax 914-381-9791

www.blueskystudios.com

Specialty: High-end character animation and visual effects for the commercial and feature film industries.

Claims to fame: *Joe's Apartment*, Pepsi's nationwide Christmas campaign, *Alien: Resurrection*, *A Simple Wish*, Pillsbury Doughboy commercials, and more than 250 television commercials for companies including Braun, Chrysler, Ford, General Foods, General Mills, M&M/Mars, Pepsi, Rayovac, and Texaco.

Hardware/software in use: CGI Studio, over 100 UNIX workstations (mostly SGI), two Discreet Logic flint* workstations running on an SGI Indigo Impact along with Kodak Cineon software.

Media accepted: Resume with cover letter, and demo reel or portfolio.

Employment contact: Andrea Bailey, andrea@blueskystudios.com

Blur Studio

1130 Abbot Kinney Blvd.

Venice, CA 90291

tel 310-581-8848

fax 310-581-8850

www.blur.com

Specialty: Film/broadcast effects and animation, commercials, broadcast design, game cinematics (prerendered).

Claims to fame: *Meteor Attack* (ride film), *Ultima9 Ascention* game cinematic, *Carnevil* game cinematic, *Duke Nukem Forever* commercial, Chase Manhattan Bank commercial, OPA (Japanese shopping malls), Kinetix demo reel, Haven House (shelter for battered women), Evian Volleyball Invitational, Game Show Network, Buick Riviera, CBS on-air promotions, America West Airlines, Michelob, Surfrider Foundation, Kaiser Permanente, and Wells Fargo.

Hardware/software in use: Intergraph, 3D Studio MAX, Photoshop, Digital Fusion, After Effects.

Media accepted: Demo reels



only (VHS, CD, 3/4" tape), no calls please.

Employment contact: Betty, HelpWanted@blur.com

Note: Applicants must be well rounded in all aspects of 3D animation.

Buzz F/X

312 Sherbrooke St. East

Montréal, Québec

Canada H2X 1E6

www.buzzimage.com

Specialty: Animation, special effects for movies and television.

Claims to fame: *Screamers*, *Silent Trigger*, *Captain Buzz Cheeply* (animated short commissioned by Hanna-Barbera), *The Sound of Carceri*, television ads for Loto Québec, *The Crow II—City of Angels*.

Hardware/software in use: Softimage 3D, Alias|Wavefront, Elastic Reality, Flint, flame*, and inferno*.

Media accepted: Demo reels, resumes.

Employment contact: Jean Raymond Bourque; online job application is available on web site.

Cinar Animation

1055 Réne-Lévesque Blvd. East

Montréal, Québec

Canada H2L 4S5

tel 514-843-8889

fax 514-843-7488

www.cinar.com

Specialty: Family-oriented feature animation.

Claims to fame: *The Busy World*

of Richard Scarry, *The Adventures of Paddington Bear*, *Stop the Smoggies*, *Emily of New Moon*, *Arthur*.

Hardware/software in use: None, traditional animation only.

Employment contact: Ken Beaulieu, ken@cinmar.com

Cinesite Digital Studios

1017 N. Las Palmas, Ste. 300

Hollywood, CA 90038

tel 213-468-4459

fax 213-468-5799

www.cinesite.com

Specialty: Scanning and recording, 3D animation, 2D compositing, concept and storyboarding, digital matte painting, motion tracking, film preservation and restoration.

Claims to fame: *Eaters of the Dead*, *Hard Rain*, *Sphere*, *The Postman*, *Titanic*, *Virus*, *Air Force One*, *Gattaca*, *Devil's Advocate*.

Hardware/software in use: Origin 2000 with a Cray Link, O2s, Cineon, Discreet Logic inferno*, flame*, and fire*, and other 2D and 3D software such as Alias|Wavefront, Softimage, RenderMan, mental ray, and Prisms.

Media accepted: Samples and demo reels.

Employment contact: Gaston Bitar, jobs@cinesite.com

Notes: Cinesite is looking for job candidates who have a combination of creativity, experience, enthusiasm, and professionalism. Successful candidates will

Get a Job! listings continue on p. J12



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So start now. Move yourself to our website at www.nichimen.com or call us at 310.577.0500.



How to

Get Ahead in 3D

It's no secret that digital technology has changed the face of art and animation.

Some changes have been temporary, giving way to still other changes. Some have taken place only to revert back. Nonetheless, there's no doubt that many crucial aspects of art and animation production have changed for good, and others are likely to change before long. Evolving with the shifting terrain is one of the keys to an artistic career that keeps you sustained and fulfilled.

Of course, success as a 3D artist or animator also depends on a broad range of skills and talents. Some are essentially creative, some are technical, and some involve business and even health issues. The necessary balance of skills varies with the industries that use 3D graphics: film and broadcast, gaming, location-based interactive entertainment, education and training, architecture, law, engineering, medicine, and others. Still, areas can be identified in which a bit of extra attention can benefit every creative 3D professional, not to mention each one of their employers.

I hope the career development Top Ten that follows will help you achieve your professional goals more quickly and make your career progress more smoothly. Apply these guidelines to the listings in this "Get a Job!" supplement, and you'll have a head start down the road that leads to your digital dream job.

by **ISAAC V. KERLOW**

Guideline one

BE PREPARED FOR CHANGE

The daily reality of working as a 3D artist or animator is in constant flux. This is not a new phenomenon. During the last decade, many factors that determine the professional practices of production artists have undergone dramatic change. These factors—which include technological developments, artistic styles, and business cycles—are still changing, and they're not likely to come to rest for several years to come.

Technological developments determine many of the skills needed to complete a project. Artistic styles are critical because producers often hire artists based on their artwork style. In 3D modeling, the choice might be between a cartoon approach and a realistic approach. Likewise, lighting scenes that will be composited with live-action shots might require a stylistic approach different from lighting stand-alone environments in which virtual characters will engage in real-time battles.

Business cycles often determine budgets and deadlines that play

a decisive role in defining the potential of any project. Budgets usually determine the sizes of creative and production teams, the tools (software and hardware) available, and the period of time allowed to complete the project. More than anything else, deadlines determine the overall pressure on members of the production team. This pressure is a very real factor that governs the quality of the work experience in the life of a 3D artist or animator.

Guideline two

FOCUS ON A REALISTIC GOAL

It's not uncommon for people who want to pursue a career in digital art production to have immediate goals that are well beyond their reach. Many dream of earning fat paychecks and winning Academy Awards within the first couple of years. Sure, some veteran 3D artists and animators do make a good living and adorn their studios with awards—but usually this state of affairs is the result of a lifetime of effort and dedication.



Illustration by GLENN HEAD

In my view, the current era is not unlike the 1849 Gold Rush. A few people hit the jackpot, and thousands follow expecting to hit it with the same magnitude and within the same time frame. The fact that so many people are trying to get into the 3D art and animation field these days makes me wonder: Are they doing it for the sake of their vocation or because they've succumbed to Gold Rush fever?

A good way to focus on a realistic goal is to identify a job that you both like and are qualified for. You might start by identifying the type of place you'd like to work. Are you more interested in joining a small shop, a medium-size one, or a large studio? Each has pros and cons that involve issues such as pay scale, opportunity to learn from others, scope of responsibilities, and types of projects you'd be able to work on. As you think about the kind of place you'd like to work, you might make a list of specific companies that fall within the category (or categories) that interest you. The next step is to decide what positions within those companies interest you the most. Give special

attention to positions to which your skills and talents are best suited.

All this preparation may require a lot of research. Whether you get the

information from magazines, instructors, friends, or professional events, it pays to be well informed. A few lucky ones, of course, are able to land great jobs without following this step-by-step approach, but it doesn't seem sensible to assume luck will be on your side. Once you have identified the types of jobs you are looking for, then you can customize your demo reel and portfolio to each company's requirements and then start the application process.

Guideline three

KNOW YOUR CRAFT

Craft in this field is the set of skills that enables you to express your ideas in the form of images. Unlike the craft of traditional drawing and painting, the craft of digital artistry hasn't been around for centuries—

in fact, it's being defined as we speak. So don't be surprised if sometimes you feel as though you're trying a digital production approach for the first time. You probably are. Currently, the craft of a 3D artist or animator includes skills as diverse as knowing how to get expression out of lines, shapes, color and composition; knowing how to navigate various software and hardware products used for production; being able to work with elements created by others and, in turn, submit your own elements to the next person in the production pipeline; and being able to keep your creative focus through a long, complex production process.

In few other creative fields is craft as important as it is in the digital world. In areas where production isn't yet fully digital, pressure on the artist to be in full command of the craft usually isn't so overbearing. In those cases, the production process might involve a single artist, tools that have been around for a while (such as watercolor paint), and a fairly stable process that all participants understand. In areas that follow a digital art production model, the creative team is usually made up of several artists and animators. These people are required to use tools that are constantly changing; hardware configurations and software upgrades are continual. To make matters even more challenging, digital production processes still aren't quite standardized. Many projects present novel challenges, making it necessary to adapt the process in unique ways.

Staying up-to-date in your craft is doubly important because digital techniques are still evolving quickly. The pace is bound to slow down at some point, but probably not in the near future. Continue to update your skills, perhaps by taking a professional-level workshop every couple of years or at least sharing knowledge with your peers on a continual basis.

Guideline four

CUSTOMIZE YOUR REEL AND PORTFOLIO

It almost goes without saying that the most important aspect of a portfolio or demo reel is that it represents your specific talents and

skills in the most effective way possible. The second most important aspect is that it contains the types of items that a potential employer wants to see. Your portfolio may be of high quality, but if the work isn't the kind a given employer is looking for, it won't be an effective tool for getting the job.

All this means one thing with respect to maximizing your chances of getting the job you want: Make sure your demo materials represent your work at the highest quality level you can muster, but take the time and energy required to customize them to the preferences and requirements of the companies you apply to. Find out as much as you can about the reel/portfolio requirements of the companies you approach. Some will mail, e-mail, or fax their guidelines, while others post the information on their web site. A few will tell you right over the phone, but a precise written specification is best for your purposes.

The fact that different companies have different reel/portfolio requirements might mean that you might end up with a couple of different versions. For example, one company might prefer to review videotapes containing any kind of work in any order and for any length of time, while another company might want only reels under three minutes long that start with wireframe motion tests and end with fully rendered animated sequences. Some positions might require exclusively character animation created using motion capture. It isn't absolutely necessary to customize your reel in order to get a good job, but it certainly increases your chances and your options.

Guideline five

BE A TEAM PLAYER

In pre-digital times, many artists were able to complete their work by themselves. In stark contrast, virtually all digital media projects are team efforts. Whether the project is a web site, a game, or an effects shot for a live-action show, the complex nature of the production effort makes collaboration a virtual necessity.

A painter working on a small painting is the paramount example of a traditional visual artist who doesn't need the help of other

artists to complete the work. The painter sketches the composition, primes the canvas, mixes the colors, lays down the underpaint, models the shapes, renders the details, and varnishes the finished work. Likewise, the pioneering experimental animators or video makers of two or three decades ago were able to complete many of their projects by themselves. But the complexity of a digital production environment often calls for a team approach. When a painting became too complex—imagine painting a mural—the master painter had assistants who mixed the colors, prepared the surface, and even applied the paint. As animators developed works in which the action became complex, subtle, or long in duration, or as they strove for more realistic effects, their production model had to include additional people who took care of specialized tasks. In the digital environment, this trend reaches an extreme.

Today, only the simplest of short computer animation could be designed, modeled, painted, rendered, animated, and composed by a single individual. The same can be said of almost any interactive or multimedia project. Consider the case of a single effects shot: The sheer number of steps in the process requires teamwork to handle the workload and the deadlines. Some steps must be taken in parallel—for example, someone might have to build the extensive 3D environments while someone else builds a detailed 3D character while yet another person paints textures—while others must be taken in a very specific sequence. In the case of a web site, even if the visual content is simple and requires only straightforward techniques, the pressure of the short deadlines always looms overhead. Because many web sites are refreshed every day or every few days, the best way—often the only way—to meet the schedule is by dividing the workload.

Teamwork is rarely taught in art schools today. There, the emphasis tends to be on developing one's own artistic voice while mastering a few techniques. Perhaps soon we'll see the fruit of innovative teachers who are devising new approaches to teaching art and animation, approaches that encourage students to develop artistic vision in parallel with teamwork skills.

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Design a brochure

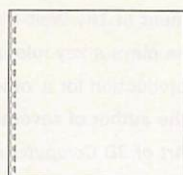
Try this. You need a brochure that presents your business to a reader clearly and intuitively. Let's say your business is half *high-tech* (represented by the geometric blue cube below) and half *people* (warm bodies, smiles, handshakes and so on). How would you design it? What typeface would it use? Have a look:



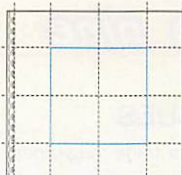
b b b
Futura Nueva Eurostile

Select a typeface

Blue geometric cube is the company mark. Which of these three typefaces coordinates best? (Answer at the end)



Begin with an element that already exists. In this case, the cube is a square, so let's make the page square.



Next, make the live area square, on center, which yields "square" margins.



Place text neatly in the center. Once the page is unified in this way . . .



"interrupt" the squares with a nonsquare element, which becomes the focal point.



And make all subsequent pages just like it! Cool.



The best presentations are visually simple. That's hard to do! Our tendency is to add complexity. **BEFORE** (left) The designer of this insurance agency brochure began with brief text and a bullet list—simple enough—but kept adding things in an effort to improve his layout. Each new element, however, made it harder to bring into adjustment. The x-ray view shows how visually complex the page actually is. **AFTER** (right)

Beautifully simple! Page, text block and margins are built on a single form (square); photographic figure is a clear and familiar focal point. This page is easier to design and better looking, too. The x-ray view reveals its simplicity.



Rapid 3D #47

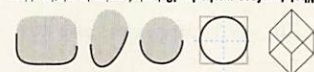
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What typeface works best? Look for simple relationships. The square is the basis of Futura, the most common with our square—center, axis, radius, simplicity. The other two typefaces have multiple-radius curves, thick-thin strokes, and so on. Their relationship to the square is complex, ambiguous and unattractive.



Guideline six

DEVELOP AN APPRECIATION FOR PREPRODUCTION

Experience teaches us that the best way to tackle a complex production—digital or otherwise—is to break it down into its simplest steps and create a plan for executing each one. The task of analysis and planning is known as preproduction. In a digital production environment, preproduction is not a matter of choice, it's a requirement—especially if you want to complete a project within budget and by the deadline.

Planning ahead is a key factor for success in digital art production. Having a plan of action and sticking to it will make you invaluable to others on your team. Whatever project you're working on, make it a point to find out what the next step will be. You'll be more likely to stay one step ahead, and you'll be able to be more flexible and more efficient.

Finally, take preproduction meetings as seriously as you can by contributing your best ideas even if others don't recognize the importance of the meeting. In the long run, this is likely to win you the respect of your peers, and it will contribute to the success of the projects you work on.

Guideline seven

PROTECT YOUR HEALTH

As with any other profession, 3D content creation has potential health risks. Artists who work with computers tend to suffer from work-related health issues ranging from backache to carpal tunnel syndrome. Considering this sort of thing, you might think computer-based artists face more health threats than those who work with traditional tools. Actually, that's far from the truth. The real issue is that we—both as a community and as individuals—are still learning to take preventive measures in a systematic way.

Consider a few of the preventive measures that artists working in other media have developed to minimize the chance of physical injury. Sculptors who use power tools or work with high-temperature metals wear goggles, gloves, and heavy boots. Dancers who submit their muscle and bone systems

to a punishing eight-hour routine every day take the time to warm up and to cool down so that their bodies stay relaxed and limber. Painters who use toxic pigments refrain from licking the tips of their brushes to a fine point. Photographers who work with multiple flash units avert their eyes as they trigger flashes hundreds of times throughout the day.

The point is that artists through the centuries have developed ways to preserve their health in the workplace. Now it's our turn to do the same, and it's up to us not only to come up with health guidelines but also to follow them every day and share them with our peers. We can be proactive in preventing stress-related problems and even repetitive stress injuries. A good start is to stretch before and after using the mouse and keyboard, take breaks once in a while, and maintain good posture while sitting down. Exercising once in a while doesn't hurt either.

Guideline eight

LEARN FROM THE MASTERS

As you set about creating the next digital masterpiece, remember that others have been working toward the same goal for the last 30 years. If you've studied the history of computer graphics, you already know how much you can gain from the work of those who came before you. If you haven't, this is a good time to start. Looking at other efforts can teach you a lot about which techniques work best, when a technique appropriately matches the creative goals of a project and similar issues. If nothing else, studying the masterworks that have defined the state of the art of 3D can save you from making the same mistakes already made by others.

Guideline nine

DON'T IGNORE BUSINESS ISSUES

If you read newspapers or trade magazines, you're probably aware of the impact digital content distribution is having on intellectual property and trade laws. In a similar way, many standard practices that once regulated the employment of artists and animators

are changing. Invest some of your valuable time in learning about the most common employment and business issues that may shape your career.

For example, working as a freelancer or a staff employee—which is best for you? Other basic topics include the terms of an employment contract that are standard in the creative industries that involve digital art production, benefits associated with employment, the role—if any—played by a labor union in your benefits, and the ownership of intellectual property that may result from your work. Learning about these issues might not be as fulfilling as realizing your artistic vision, but they're equally important in shaping your career. Give them their due.

Guideline ten

DEVELOP YOUR ARTISTIC VISION

Last but not least, be aware that your artistic vision and personal sensibilities are, in the long term, the most valuable aspects of what you have to offer as a creative professional. Often, 3D artists and animators get so caught up in the technical aspects of their work that they forget to develop their imagination and refine their personal artistic styles. Foster your artistic vision on a continuing basis as you learn from others and absorb the experience of digital art production. Whether you're a member of a creative team or an independent contractor, keep in mind that one day your voice may find a resonance in the hearts of millions. ●

3D Design Advisory Board member and computer graphics pioneer Isaac V. Kerlow is director of digital talent and development at The Walt Disney Company, where he plays a key role in planning digital art production for a variety of media. He's also the author of several books, including *The Art of 3D Computer Animation and Imaging* (John Wiley & Sons, 1996). Kerlow will present "Art Directing 3D Computer Animation and Effects" at the 3D Design & Animation Conference in Santa Clara, CA, May 10-13, 1999 (www.3dshow.com).

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MacWeek

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Design Graphics

"Strata StudioPro. . . offers gorgeous and very fast rendering, as well as an easy-to-use interface and powerful 3D tools."

Rapid 3D #62

MacFormat



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"Creating models in StudioPro is extremely easy, especially with robust features like **bezier spline modeling**, **path extrude**, and **deformation lattice**. I also have precise control of my models with **user-definable grids**. The **mirror** tool saves precious time by mirroring the geometry and textures with just a click!

"The texturing capabilities of StudioPro are unmatched by any other 3D program. Providing characteristics such as **reflection**, **refraction**, **bump** and **caustics** to name a few. Add **volumetrics** like mist or fog, **depth of field**, and **motion blur** to achieve true realism. **Unlimited cameras** and **lights** allow me to instantly adjust my scene - one of the beauties of creating with 3D. StudioPro's rendering is the benchmark, with a lightning-fast **ray-tracer** that produces beautiful work.

"My clients demand the highest quality, short turn-arounds, and flexibility. That's exactly what StudioPro gives me."

Alec Syme/Stewart Artists
www.alecsyme.com

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For more information about the new StudioPro, visit our website at <http://www.strata3d.com>. To order call **1-800-STRATA3D** or visit <http://store.strata3d.com>.

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Get a Job!

Get a Job! listings continued from p. J4

demonstrate a sincere enthusiasm for whatever the position is. All other factors being equal, that will give you the edge. No phone calls, please.

Computer Café Inc.

3130 Skyway Dr., Ste. 603
Santa Maria, CA 93455
tel 805-922-9479
fax 805-922-3225

www.computercafe.com

Specialty: 3D animation for broadcast television and feature films.

Claims to fame: Clive Barker's *Lord of Illusions*, *Warrior of Waverly Street*, *Sprung*, commercials for the Performing Arts Center in San Luis Obispo, CA, Chumash Indian Casino, Danse Skjold Brewery, Shasta Cola, and Foster's Freeze.

Hardware/software in use: SGI, DEC Alpha, Macintosh, Hollywood Digital Disk Recorder, LightWave 3D, After Effects, Matador Paint/Illusion, Photoshop.

Media accepted: Resume, portfolio, demo reel.

Employment contact: Jeff Barnes, hr@computercafe.com

Notes: The first and foremost criteria for any position available at Computer Café is a good personality. We're interested only in motivated people with positive attitudes.

Computer Film Co., Los Angeles

8522 National Blvd., Ste. 103
Culver City, CA 90232
tel 310-838-3456
fax 310.838.1713
www.cfcla.com

Specialty: Enhancement of 2D images (i.e., smoke, snow, rain, etc.). Complete digital film service offering a comprehensive range of digital film post-production techniques.

Claims to fame: *Doctor Dolittle*, *Devil's Advocate*, *Gattaca*, *Con*

Air, *Dante's Peak*, *The Nutty Professor*, *Armageddon*, *6 Days/7 Nights*, *The Truman Show*, *The Big Lebowski*, *Mighty Joe Young*.

Media accepted: Resume and demo reel.

Hardware/software in use: SGI Indigo2, Octane, Maya. Proprietary linescan CCD technology, specially designed and built image processing units controlled from host UNIX workstations, custom high-quality magnetically deflected and focused precision CRT.

Media Accepted: Demo reel in VHS, 3/4", or Beta format.

Uses freelancers? Yes

Employment contact: Human resources, info@cfcla.com

Notes: We look for people who have several years' experience working specifically on feature films. Additionally, we look for people with experience in Maya. People are hired as projects demand.

C.O.R.E. Digital Pictures

157 Princess St., Ste. 300
Toronto, ON

Canada M5A 4M4

tel 416-367-2673

fax 416-367-4373

www.coredp.com

Specialty: Visual effects and computer animation for feature films and television.

Claims to fame: *Mimic*, *Fly Away Home*, *Johnny Mnemonic*, *Spawn*, *Lexx*, *The Dark Zone Stories*, *Psi Factor*, *Outer Limits*, *Tekwar*.

Hardware/software in use: SGI, Prisms, Houdini, RenderMan, flint*.

Media accepted: VHS, resumes.

Employment contact: John Bartlett, jobs@coredp.com

Notes: Fax or mail (don't e-mail) resume and cover letter.

Crystal Dynamics

64 Willow Pl.
Menlo Park, CA 94025
tel 415-473-3397
fax 415-473-3410
www.crystald.com



Specialty: Games for the Sony PlayStation and PC.

Claims to fame: *Gex 3: Deep Cover Gecko*, *Gex 2: Enter the Gecko*, *Akuji the Heartless*, *The Unholy War*, *Legacy of Kain*, *Pandemonium 1 and 2*.

Hardware/software in use: 3D Studio, 3D Studio MAX, Alias|Wavefront, Photoshop, Animation:Master, Dpaint, Animator Pro, KPT Bryce, Animator Studio, LightWave 3D.

Media accepted: Resumes and demo reels.

Uses freelancers? Occasionally
Employment contact: Lita Unruh, lita@crystald.com

Notes: Although Crystal Dynamics does not have strict educational requirements, it prefers candidates with traditional art educations, such as Art Center, Rhode Island School of Design, Pratt, Cal Arts.

Digital Artworks

40 E. Broadway, Ste. 210
Eugene, OR 97401
tel 541-344-6541
fax 541-683-3576

www.digitalartworks.com

Specialty: Ride films (LBE), CD-ROM games, commercial television.

Claims to fame: *As the World Turns* opening graphics.

Hardware/software in use: SGI workstations, Pentiums, Windows NT video deck, Abekas Diskus, Softimage, 3D Studio MAX, flint*, flame*.

Media accepted: Demo reels

(VHS or Beta SP), portfolios, resumes.

Uses freelancers? Occasionally

Employment contact: David Lang, dlang@digitalartworks.com

Notes: Materials will not be returned unless accompanied by a SASE.

Digital Domain

300 Rose Ave.
Venice, CA 90291
tel 310-314-2934
fax 310-314-2888
Job hotline: 310.314.2934
www.d2.com

Specialty: Feature film effects, commercials, photo-realistic character animation.

Claims to fame: *Titanic*, *Armageddon*, *What Dreams May Come*, *Supernova*, commercials for *Got Milk?*, *Coke*, *Chevy Pontiac*, *Dante's Peak*, *The Fifth Element*, *Chain Reaction*, *Island of Dr. Moreau*, *Terminator 2-3D*, *Interview With the Vampire*, *Apollo 13*, *True Lies*, Guinness "fish on a bicycle" commercial, Budweiser Clydesdales, frogs, and ants commercials.

Hardware/software in use: Alias|Wavefront Maya, PowerAnimator, Houdini, Prisms, flint*, flame*, inferno*, Elastic Reality, Matador, Amazon Paint, Softimage Creative Environment, LightWave 3D, RenderMan, mental ray, proprietary.

Media accepted: Resumes, demo reels. Prefer to receive hard copies of resumes, rather than e-mail.

Uses freelancers? Yes

Employment contact: Lisa Bernard, digital_hiring@d2.com

Digital Muse

1337 Third St. Promenade, Third floor
Santa Monica, CA 90401

tel 310-656-8050

fax 310-656-8055

www.dmuse.com

Specialty: Low-cost, high-quality computer graphics for the film and television industries.

Claims to fame: *Sliders* (1996-97 season), CBS's *Titanic* mini-series, numerous episodes of *Star Trek: Voyager* and *Star Trek: Deep Space Nine*. Film credits include effects for *Devil's Advocate* and *Spawn*. Theatrical trailer credits include *Star Trek: First Contact*, *Starship Troopers*, *Fairy Tale*, *Man in the Iron Mask*, *James Bond: Tomorrow Never Dies*, *Red Corner*, *Madeline*, and *Virus*.

Hardware/software in use: LightWave 3D, Elastic Reality, Adobe Photoshop, Adobe After Effects, various proprietary software, Quantel's Henry V6 compositing system.

Media accepted: Resume and demo reel, prefer VHS.

Employment contact: recruiting@dmuse.com

Dimensional Studios

351 Ninth St., 3rd Fl.
San Francisco, CA 94103

tel 415-241-9900

fax 415-241-9980

www.dstudios.com

Specialty: Broadcast animation for film and television. Experts in 3D character modeling, character animation, environments, low polygon construction, VRML and multimedia projects.

Claims to fame: 3D film effects for *Virtuosity*, Intel's *Tales from Lantropolis* CD-ROM, Bandai SD action figures, 3D characters and environments for *VanPires* cartoon.

Hardware/software in use: Pentium Pro 200s with NT 4.0, 3D

Studio MAX, Lightscape.

Media accepted: Send demo reels on VHS. Online portfolios preferred. Hard copy of resume and references submitted with demo reel.

Uses freelancers? Yes

Employment contact: resumes@dstudios.com (no phone calls)

Notes: Dimensional Studios wants to know what particular skills artists feel are their strongest—for example, low poly, texture mapping, keyframing, rotoscoping, character animation, and so on—and what they would like to learn.

Duboi

22 Rue Paul Couturier
92300 Levallois-Perret

Paris, France

tel 33 1 47 57 69 69

fax 33 1 47 57 69 64

www.duboi.com

Specialty: Digital visual effects.

Claims to fame: *City of Lost Children*, *Delicatessen*, *Ghosts with a Driver*, *Alien Resurrection*, *Asterix & Obelix vs. Cesar*, *Joan of Arc*.

Hardware/software in use: Henry, Harry, inferno*, Flame R10000 (Infinite Reality), Avid, Solitaire Ciné III FLX, Kodak Genesis film scanner, SGI workstations, Dutruc, Softimage, Alias|Wavefront, Matador, Elastic Reality, Photoshop.

Employment contact: Pascal Giroux, pascal@duboi.com

Foundation Imaging

27525 Newhall Ranch Rd. #9

Valencia, CA 91355

fax 805-257-7966

www.foundation-i.com

Specialty: Visual effects for television and film.

Claims to fame: *Star Trek: Voyager*, *Star Trek: Deep Space Nine*, *Saban's BeetleBorgs Metalix*, the first three seasons of *Babylon 5*, *The Jackal*, *Contact*, and *Batman vs. Mr. Freeze: Sub Zero*. Theme Park work includes *Star Trek the*

Experience (Las Vegas Hilton), and *Journey to Atlantis* (Sea World of central Florida).

Hardware/software in use: LightWave 3D, Adobe After Effects, and Digital Fusion on Windows NT, DEC Alpha/Intel Workstations.

Media accepted: Demo reels on VHS or SVHS only.

Uses freelancers? No

Employment contact: jobs@foundation-i.com

Notes: Those with LightWave 3D skills and talent in visual effects

Employment contact:

Jordi Grau Davis,
jordi@future-primitive.com

Gadjecki Visual Effects

29 Booth Ave., Ste. 205

Toronto, ON

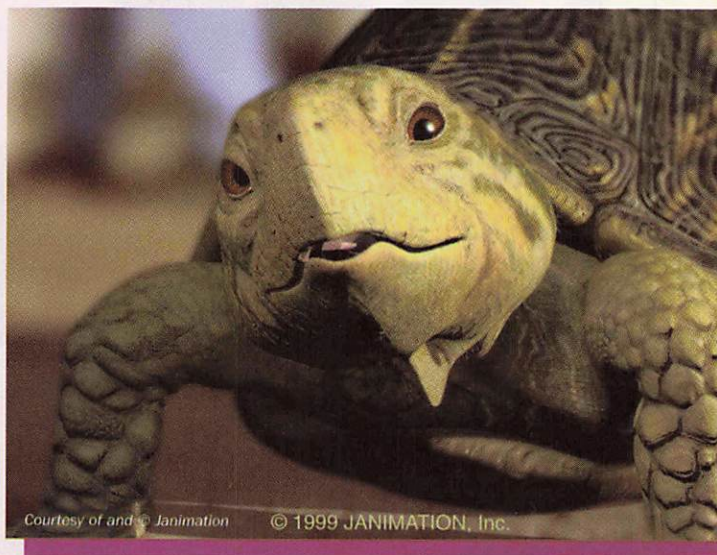
Canada M4M 2M3

tel 416-463-6753

fax 416-463-7312

Specialty: Special effects for feature films, television, commercials, and rock videos.

Claims to fame: *Stargate SG1*,



or character animation are encouraged to apply. Foundation Imaging is also looking for people with solid visual effects compositing skills. No phone calls, please.

Future-Primitive

2054 San Jose Ave.

Alameda, CA 94501

tel 510-769-1034

www.future-primitive.com

Specialty: Games, real-time graphics, web graphics.

Claims to fame: *Outer Limits* Online, *Mr. Fist*, *Wrath*, Intershop Mall, *Lego Island*, *EC Habitats*.

Hardware/software in use: Pentium Pro, Pentium II, Windows 95/NT, 3D Studio MAX, Picture Publisher.

Media accepted: Demo reels, portfolios, resumes.

Uses freelancers? Yes

Kids in the Hall: Brain Candy, *Warriors of Virtue*, *The Outer Limits*, *Poltergeist: The Legacy*, *Nick Fury Agent of S.H.I.E.L.D.*

Hardware/software in use: Onyx 2, Maximum Impacts, Octane, Indigo Extreme, Power Macintosh, NT systems, Atlas, inferno*, flint*, After Effects, Elastic Reality, Photoshop.

Media accepted: Demo reel accompanied by resume.

Uses freelancers? Yes

Employment contact: John Axford
Notes: Gadjecki wants to know your educational background, related skills, availability, knowledge of the software it uses, the projects you have worked on, whether you are willing to relocate to Toronto, and the number of years of industry-related experience you have.

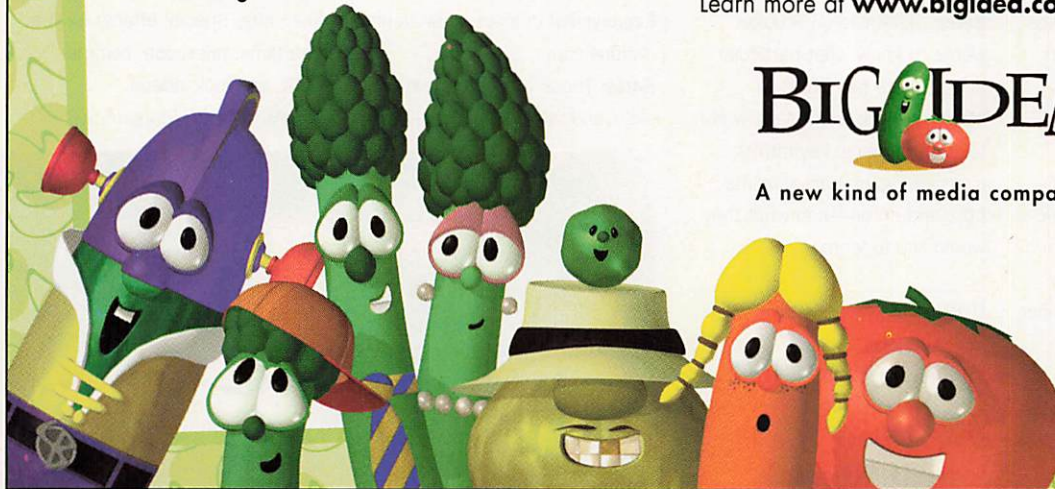
Do You Know These Vegetables?

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Rapid 3D #49

GT Interactive

175 West 200 South, Ste. 1000

Salt Lake City, UT 84101

fax 801-994-5180

www.gtinteractive.com

Specialty: Games

Claims to fame: Abe's Odyssey, Duke Nukem PSX (Nintendo 64), Total Annihilation (PC).

Hardware/software in use: SGIs, PCs, various 3D development tools.

Media accepted: Demo reels, portfolios, resumes.

Uses freelancers? Yes

Employment contact: Heidi Wallman, heidi_wallman@singletrac.com

Home Run Pictures

100 First Ave., #450

Pittsburgh, PA 15222

tel 412-391-8200

fax 412-391-1772

www.hrpictures.com

Specialty: Animation and special effects for commercials, corporate video, and broadcast programming.

Claims to fame: The Discovery Channel's *Titanic*, *Anatomy of a Disaster*; PBS's *Life by the Numbers*.

Hardware/software in use: SGI, Alias|Wavefront PowerAnimator, Maya, Avid Illusion.

Media accepted: VHS demo reels with resumes upon request only.

Uses freelancers? Yes

Employment contact: Tom Casey, tom@hrpictures.com

house of mOves

Motion Capture Studios

711 Hampton Dr.

Venice, CA 90291

tel 310-399-2485

fax 310-399-9115

www.moves.com

Specialty: Motion capture for film, games, and commercials.

Claims to fame: *Titanic*, *Jack Nicklaus 5* video game for Accolade, Nike's virtual Andre Agassi commercial, Michael Jackson's "Ghosts" music video.

Hardware/software in use: PC,

SGI, Vicon Motion Capture System, Vicon Bodybuilder software.

Media accepted: Demo reels, portfolios, resumes.

Uses freelancers? Yes

Employment contact: Brett Gasaway, brettg@moves.com

Ikonic

2 Harrison St.

San Francisco, CA 94105

tel 415-908-8000

fax 415-908-8100 and

51 E. 42nd St., Ste. 400

New York, NY 10017

tel 212-681-9090

fax 212-681-9096

www.ikonic.com

Specialty: Web site development, content management tools, digital TV, networked kiosks and CD-ROM projects.

Claims to fame: Web sites for GM, Pacific Bell, Virgin, Microsoft, Sprint, Amnesty International, and others.

Hardware/software in use: Macintosh, PC, UNIX, Photoshop,

Illustrator, Painter, QuarkXPress, Freehand, Director, Premiere, After Effects, and DeBabelizer.

Media accepted: Contact Ikonic via e-mail for details.

Employment contact: designjobs@ikonic.com

JAM Studios

P.O. Box 15006

Rio Rancho, NM 87174

tel 505-896-6812

www.jamstudios.com

Specialty: Production house specializing in multimedia product concepts, character design, and storyboards. Also highly skilled with arcade cabinet design.

Claims to fame: *Spot Goes to Hollywood*, *Terminator vs. Robocop*, *Jungle Book* games.

Hardware/software in use: PCs, MS Animator, MH Animation, Photoshop.

Media accepted: Demo reels, portfolios, resumes.

Uses freelancers? Yes

Employment contact: jam@nmia.com

Janimation

840 Exposition
Dallas, TX 75226
tel 214-823-7760
www.janimation.com

Specialty: Character animation, design, and visual effects.

Claims to fame: See for yourself at janimation.com.

Hardware/software in use: SGI, NT Integraphs, Macs, Softimage 3D accompanied by Phoenix, Konshus, and Digital Nature tools, Illusion, Alias|Wavefront, LightWave 3D, Matador, 4D Paint, Photoshop, Illustrator, Magpie, and proprietary software.

Media accepted: All

Uses freelancers? Yes, on a per-project basis (animators, compositors, and producers)

Employment contact: Human resources

Notes: Currently hiring, check web site for positions available. Send reels and work history.

Kleiser-Walczak Construction Co.

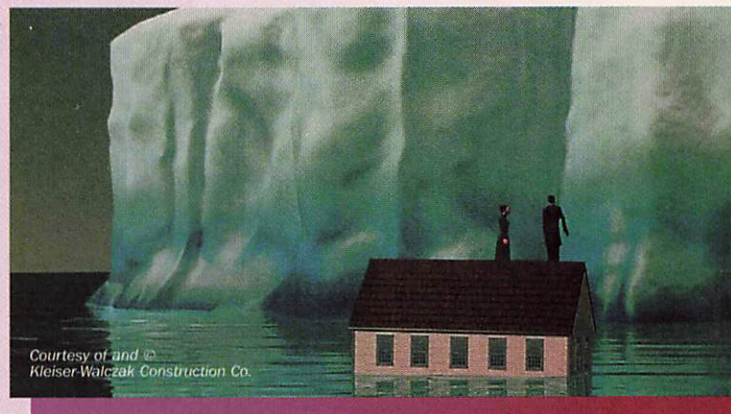
Attn: Recruiting
87 Marshall St. Bldg. 1
Northadams MA 01247
tel 413-664-7441
fax 413-664-7442 and

6315 Yucca St.
Hollywood CA 90028
www.kwcc.com

Specialty: 3D character animation, digital visual effects.

Claims to fame: Dozo ride attraction, *Stargate*, *Judge Dredd*, *The Rage: Carrie 2*, Michael Jackson's *History* album cover, Phillip Glass and Robert Wilson's digital opera *Monsters of Grace*, *Amazing Adventures of Spiderman* ride film, various commercials including those for Spalding basketballs and Kenner's *Star Wars: Shadows of the Empire* toys.

Hardware/software in use: SGI, Alias|Wavefront Maya and Com-



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Kleiser-Walczak Construction Co.

poser, Silicon Grail Chalice.

Media accepted: VHS demo reel, resume, and cover letter.

Uses freelancers? Yes, with five years' software experience/production experience preferred.

Employment contact:
recruits@kwcc.com

Konami Computer Entertainment

900 Deerfield Pkwy.
Buffalo Grove, IL 60089
tel 847-215-5100, ext. 1154
fax 847-215-5137

www.konami.com

Specialty: Coin-op computer games.

Claims to fame: *In The Zone*, *Castlevania*, *Suikoden*, *Bottom of the 9th*.

Hardware/software in use: 3D Studio MAX, Alias|Wavefront, LightWave, Strata Studio, Softimage.

Media accepted: Demo reels, portfolios, resumes.

Uses freelancers? No

Employment contact: Dennis Murray, murray@konami.co.jp.

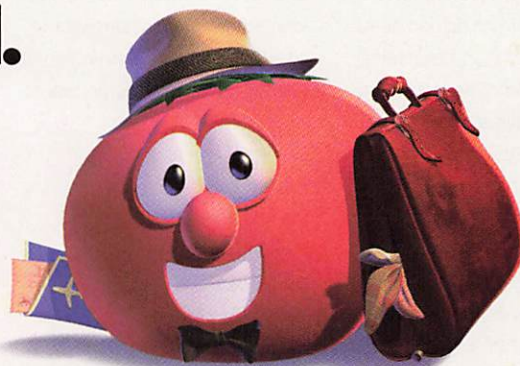
Notes: Also check the employment

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section of the web site. Please do not send graphics via e-mail.

Lamb & Company

2429 Nicollet Ave South
Minneapolis MN 55404
tel 612-872-1000
fax 612-879-5776
www.lamb.com

Specialty: 3D animation, motion capture, editing, and post-production.

Claims to fame: *Street Sharks*, Broadway Train commercial for the Pasadena Agency, Monopoly commercial for Grey Advertising.

Hardware/software in use: SGI and NT workstations, Flame-augmented 5d's SparkPlugs plug-ins, proprietary Lambsoft software, RenderMan, Dynamation.

Media accepted: Resume and demo reel. Please specify exactly what you did on each piece.

Employment contact:
jobs@lamb.com

L-Squared Entertainment

530 Wilshire Blvd., Ste. 401
Santa Monica, CA 90401
tel 310-587-2100
fax 310-587-2121
www.lsqr.com

Specialty: "Next generation" entertainment production company specializing in developing, producing, and directing animation, feature films, large-format films, TV, location-based entertainment, and Internet projects.

Claims to fame: Movies, projects, and web sites; currently in production on 3D IMAX film. Previous projects include *Virtuosity*, *Lawnmower Man*, and *IS?TV*.

Hardware/software in use: Intergraph, Power Computing, Adobe Photoshop, Adobe After Effects, 3D Studio MAX.

Media accepted: Demo reels, portfolios, resumes (only send what you do not need returned; requests for more materials will be made if necessary). Please provide position desired, educational background, industry experience, and software used.

rience, and software used.

Uses freelancers? Yes

Employment contact:

resumes@lsqr.com

LucasArts Entertainment Company

P.O. Box 10307
San Rafael, CA 94912
fax 415-444-8438
www.lucasarts.com

Specialty: Computer games for the PC, Macintosh, Nintendo, and others.

Claims to fame: *Rebel Assault II*, *Mortimer and the Riddles of the Medallion*, *X-Wing vs. TIE Fighter PC Outlaws*, *Herc's Adventures*, *Jedi Knight: Dark Forces II*, *Afterlife*, *Ballblazer PSX*, *The Curse of Monkey Island*, *Rebellion*, *Shadows of the Empire*.

Hardware/software in use: Softimage, Alias|Wavefront, 3D Studio MAX, LightWave 3D.

Notes: LucasArts Entertainment Company does not accept unsolicited artwork, music, proposals, outlines, manuscripts, or other creative material. If you're interested in being evaluated for employment or freelance consulting work, you must sign, date and return a submission release located at www.lucasarts.com/jobs/release_.htm before submitting any artwork or demo tapes.

Lucas Learning Ltd.

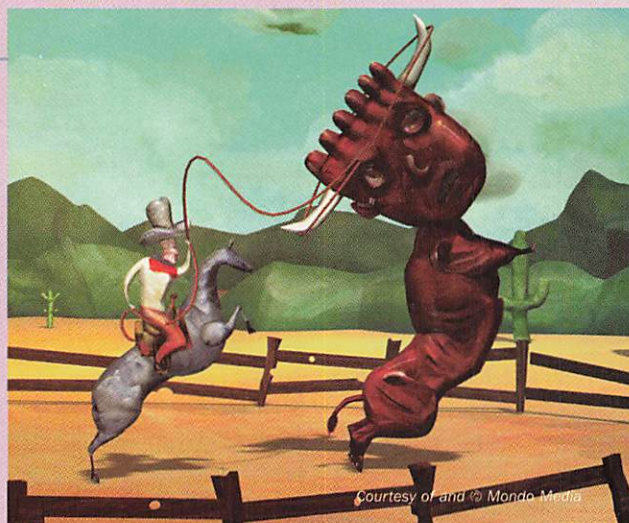
P.O. Box 10667
San Rafael, CA 94912
tel 415-444-8800
job hotline 415-444-8899
fax 415-444-8898
www.lucaslearning.com

Specialty: Interactive children's products for home and school.

Claims to fame: *Star Wars Droid Works*.

Hardware/software in use: Adobe Photoshop, Dpaint, Fractal Painter, 3D Studio.

Notes: Lucas Learning Ltd. does not accept unsolicited artwork, music, proposals, outlines, manuscripts, or other creative material.



ial. If you're interested in being evaluated for employment or freelance consulting work, you must sign, date, and return a submission release located at www.lucasarts.com/jobs/release_.htm before submitting any artwork or demo tapes.

Lucas Digital Ltd. Industrial Light & Magic Skywalker Sound

P.O. Box 2459
San Rafael, CA 94912
job hotline 415-258-2100
www.ldlhr.com or www.ilm-jobs.com

Specialty: Computer graphics, web/interactive, digital sound, digital art, feature post-production and commercials.

Claims to fame: *Mars Attacks!*, *Daylight*, *Star Trek: First Contact*, *101 Dalmatians*, *The Trigger Effect*, *Sleepers*, *Dragonheart*, *Eraser*, *Mission Impossible*, *Twister*, *Stars Wars* trilogy, *Jurassic Park*, *Men in Black*.

Hardware/software in use: Softimage, Alias|Wavefront, proprietary production applications, and more.

Employment contact:
hrdept@ldlhr.com

Mainframe Entertainment Inc.

Ste. 710, 1045 Howe St.
Vancouver, BC
Canada V6Z 2A9
tel 604-681-3595
fax 604-681-3517
www.mainframe.bc.ca

Specialty: 3D animation.

Claims to fame: *ReBoot* and *Beast Wars* TV series.

Hardware/software in use: Softimage and proprietary programs.

Media accepted: Demo reels, resumes, and portfolios.

Uses freelancers? Yes

Employment contact: Paula Feilbaum, paula@reboot.com

Notes: Mainframe prefers that applicants have completed a 3D animation educational program or have industry experience with a background in traditional and computer animation.

Matte World Digital

24 Digital Dr., #6
Novato, CA 94949
tel 415-382-1929
www.mattheworld.com

Specialty: Digital visual effects for film, television, commercials, and interactive projects.

Claims to fame: Films: *Bram Stoker's Dracula*, *Batman Returns*, *Star Trek: First Contact*, *Independence Day*. Commercials: Acura, 7-Up, AT&T, Honda, Coca-Cola.

Media accepted: Resume, portfolio and demo reel.

Employment contact:

Martin Matzinger,
martinm@mattheworld.com

MetroLight Studios

5724 W. Third St., Ste. 400
Los Angeles, CA 90036-3043
tel 213-932-0400
fax 213-932-8440
www.metrolight.com

Specialty: Commercials, effects for feature movies, TV, special venues (IMAX, theme parks).

Claims to fame: Academy Award for Best Visual Effects in *Total Recall*, Emmys for NBC Sports XXV Olympiad logo and ABC World of Discovery design and title sequences, effects for *From Earth to the Moon*, *Jingle All the Way*, *Leave It to Beaver*, *Daylight*, *BASEketball*, *McHale's Navy*, and *Batman Forever*.

Hardware/software in use: UNIX, SGI, Pentium Pro, Power Mac, Maya, Alias|Wavefront, Prisms, RenderMan, Matador, Chalice.

Media accepted: Resumes, demo reels.

Uses freelancers? Only locally

Employment contact:

resumes@metrolight.com

Mondo Media

135 Mississippi St., 3rd Fl.
San Francisco, CA 94107

tel 415-865-2700

fax 415-865-2645

www.mondomed.com

Specialty: A digital art and animation house. Online content development, web site and interface design, 3D modeling, 2D and 3D animation, digital video, and sound production.

Claims to fame: web sites for Activision, Compaq, Intuit, LucasArts, Microsoft, SunSoft, and Virgin Interactive, *Critical Path* and *The Daedalus Encounter* CD-ROM games.

Hardware/software in use: Photoshop, Illustrator, Director, 3D Studio 4.0, Alias|Wavefront, 3D Studio MAX.

Media accepted: VHS dubs, CDs, Zip disks, and photocopies of artwork.

Employment contact:

jobs@mondomed.com

Notes: Please include a cover letter and resume indicating your

objectives and experience. All work should be clearly labeled with name, date, address, and phone number. Materials should be accompanied by a descriptive table of contents outlining techniques and software used, and a detailed description of your participation in the project. Please include only the specific scenes or shots that you worked on.

Mozes Cleveland & Company

183 E. Boston Mills Rd.

Hudson, OH 44264

tel 330-528-0029

fax 330-528-3445

www.mozescleveland.com

Specialty: New media design and integration.

Claims to fame: web sites at www.ey.com, www.telxon.com, www.mhesource.com, and www.struers.com.

Hardware/software in use: Flash,

Front Page, Hot Dog, Director, Java, Shockwave.

Media accepted: Portfolios, resumes, web site URLs, and examples of design or programming work.

Uses freelancers? Haven't, but doesn't mean we won't.

Employment contact:

Howard Cleveland,
digitrev@clevelandoh.com

Notes: Please include your educational background and relevant industry experience.

Neo Software Produktions GmbH

Business Park Vienna

Wienerbergstrasse 9, 1. OG


A-1100 Vienna, Austria

tel +43 1 6074080

fax +43 1 6074080 6

www.neo.at


Specialty: Game development, multimedia CD-ROM development, animation for commer-



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Toronto, Canada
<http://dmc.senecac.on.ca> dmc@senecac.on.ca



Rapid 3D #52

Get a Job!

cials, web site development.

Claims to fame: Rent-A-Hero (www.rent-a-hero.com), *Die Volker*, *Whale's Voyage I* and *Whale's Voyage II*, *The Clue!*

Hardware/software in use: SGI Indy, SGI O2, PCs, Alias|Wavefront Maya, PowerAnimator

Media accepted: Demo reels VHS PAL and NTSC, CD-ROM, and Zip disks.

Uses freelancers? Yes, just temporarily.

Employment contact: Please use e-mail, or web site recruitment form. Contact for programming: Christoph Soukup, chris@neo.at. Graphic artists: Michael Sor-mann, michael@neo.at.

Notes: Neo is looking for people who have experience in 3D animation and other project references. We are currently in need of graphic artists, animators, and programmers. We also like to look at other talents, but we do have a very large pool of designers and musicians and an endless list of beta testers. After sending the form, please give us about three weeks to contact you. If you don't get any message by then, please reapply and make sure you gave us your correct e-mail address.

Odyssey Productions

4413 Ocean Valley Ln.
San Diego, CA 92130
tel 619-793-1900

fax 619-793-1942

www.odyssey3d.com

Specialty: 3D computer animation videos.

Claims to fame: *The Mind's Eye* video series.

Media accepted: VHS or 3/4" tape for viewing. Betacam-SP for production.

Employment contact: odyssey@odyssey3d.com

Notes: Odyssey Productions does not create original animation onsite, but rather produces home video programs that portfolio existing high-end, 3D computer animation works of different artists and companies from around the world. We split 50/50 with the owners of the animation the income we receive after the direct costs of producing the tape are covered.

Origin Systems

5918 W. Courtyard Dr.
Austin, TX 78730-5036
tel 512-434-4357
fax 512-346-7905
www.origin.ea.com

Specialty: Fantasy role-playing and flight-simulation games for the PC.

Claims to fame: *Ultima* series, *Wing Commander* series, *Cybermage*.

Hardware/software in use: Light-Wave 3D, 3D Studio R4, 3D Studio MAX, Photoshop.

Media accepted: E-mail or fax

resume and salary requirements.

Employment contact: jobs@origin.ea.com

Pacific Data Images

3101 Park Blvd.
Palo Alto, CA 94306
tel 650-846-8100
fax 650-846-8101
www.pdi.com

Specialty: Computer animation studio specializing in high-end 3D animation and visual effects for the entertainment industry.

Claims to fame: Computer-generated feature film *Antz*, visual effects for *Batman & Robin*, *The Peacemaker*, *The Arrival*, *Batman Forever*, *Natural Born Killers*, *A Simple Wish*. Commercials for Halls Mentholypus, Penguins Museum, Cathay Pacific, Budweiser, Milky Way bees. Also, *The Simpsons'* Halloween special featuring Homer in 3D.

Hardware/software in use: SGI workstations, a few third-party modeling tools, but generally proprietary systems for production. Macintosh and PC systems are used for 2D graphic design and video applications.

Media accepted: Send a resume, demo reel and/or artwork samples, an annotated description of your contributions on the demo reel, and a cover letter stating the type of position you're interested in pursuing. E-mail resumes in ASCII format only, no attachments.

Employment contact: recruiting@pdi.com

Pacific Title/Mirage

5055 Wilshire Blvd., Ste. 300
Los Angeles, CA 90036
tel 213-938 8553
fax 213-938 2836
www.pactitle.com

Specialty: Full range of visual effects post-production services, including multilayer compositing, motion tracking, 2D/3D animations, wire and object removal,

film scanning, film recording, film restoration, D1 to film transfers, negative preparation, rendering, and rotoscoping.

Claims to fame: *The Peacemaker*, *Batman and Robin*, *George of the Jungle*, *Home Alone III*, *Lost World*, *Return to Oz*, *Volcano*, *Dante's Peak*, *Men In Black*, *Mars Attacks!*.

Hardware/software in use: SGI workstations and servers, multi-processor Challenge systems, multiprocessor Onyx systems, and Indigo2 systems. Cineon, Avid Media Illusion, Matador, and Elastic Reality. Alias|Wavefront PowerAnimator, Wavefront Kinemation, Dynamation, and 3D Studio.

Media accepted: Resume and demo reel.

Employment contact: Artist resumes should be directed to Joe Gareri, jobs@pactitle.com. Production positions, including digital operators, office services, and coordinators, should be directed to Robin Saxen, jobs@pactitle.com.

Pixar Animation Studios

1001 W. Cutting Blvd.
Richmond, CA 94804
job hotline 510-236-4000
fax 510-236-0388
www.pixar.com

Specialty: 3D digital animation.

Claims to fame: *Toy Story*, *Geri's Game*, *A Bug's Life*.

Hardware/software in use: SGI workstations, RenderMan, proprietary software.

Media accepted: Resume, VHS NTSC (3/4"), PAL

Notes: Limit your reel to five minutes and no Beta, please. Include a credit list explaining what you did on your reel and what software (if applicable) was used to achieve the effects. Animators should include traditional life drawings or pencil tests—either on your reel or with your portfolio.

Employment contact: hr@pixar.com



Planet Three Animation Studio

1223 N. 23rd St.

Wilmington, NC 28405

tel 910-343-3720

fax 910-343-3722

www.planet3animation.com

Specialty: Digital animation and digital effects.

Claims to fame: *Waterproof*, Screen Gems Studios, Wilmington Regional Film Commission, *Radioland Murders*, Dupont films, Neon Tiki tribe, Eat a Peach Pictures.

Hardware/software in use: SGI Indigo2 R10000 Impact workstations, SGI Indy workstations, Alias|Wavefront PowerAnimator, Advanced Animation, PowerModeling, Abekas Diskus, Lightscape, ElectroGig, Adobe products, Xaos Tools, BetacamSP

Media accepted: Resume, NTSC demo reels on VHS.

Employment contact:

Penny Kirkley, kirkley@planet3animation.com

Planet 9 Studios

2 Harrison St., #145

San Francisco, CA 94105

tel 415-247-7997

fax 415-543-7037

www.planet9.com

Specialty: Online virtual worlds 3D animation.

Claims to fame: First VRML content company, largest supplier of online 3D worlds, VirtualSOMA. Our "Genius" character was an award winner at Avatars 98. We completed our 200th VRML world, VirtualSYDNEY, for IBM and the Sydney 2000 Olympics.

Hardware/software in use: Windows platform, 3D Studio, 3D Studio MAX, Photoshop.

Media accepted: VHS demo reels, portfolios, resumes.

Uses freelancers? Yes

Employment contact: Robin



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Myers, resumes@planet9.com

Notes: Solid MAX skills most important. Secondary skills in VRML, Photoshop, After Effects, Java, Java Script, HTML, PVR, Director, AutoCAD, C++.

Platinum Pictures Multimedia Inc.

South 3627 Pine Knoll Dr.

Baraboo, WI 53913

tel 608-355-1097

fax 608-355-0499

www.platinumpictures.com

Specialty: 3D modeling and programming for game development, web page development.

Claims to fame: 3D Café web site, 3D graphics and modeling for Vette, San Francisco Thrills racing game, JetFighter III, Spy-Craft, Panic in the Park, Spectre VR, MorphMagic plug-in for 3D Studio MAX.

Hardware/software in use: 3D Studio MAX, Softimage, C++.

Media accepted: Resume and demo reel.

Employment contact:

platinum@baraboo.com

Pyros Pictures

1201 Dove St., Ste. 550

Newport Beach, CA 92660

tel 714-833-0334, ext. 12

fax 714-833-8655

www.pyropictures.com

Specialty: TV, games, film, forensic, architectural visualization.

Claims to fame: Fair Game, The Conversation TV pilot, three CBS Prime Time Specials, National Geographic, Nova, 13 episodes of UFO Diaries, Zork Nemesis and Zork Grand Inquisitor games for Activision, Grand Slam for Virgin Interactive.

Hardware/software in use: Dual Pentium Pro 200s, Sun SPARCstation, Sony BetaSP A/B/C roll online edit bay, Accom DDR, 3D Studio MAX, Photoshop, Digital Fusion.

Media accepted: Demo reels and resumes with salary history and references.

Uses freelancers? Yes, but they

must work in Pyros's offices during the project.

Employment contact: Greg Pyros, gpyros@pyros.com

Notes: Supply information on your educational and industry experience. You must have experience in 3D Studio MAX. Attach a note to your reel stating exactly what you did on each project.

Rainbow Studios

3830 N. 7th St.

Phoenix, AZ 85014

fax 602-230-2553

www.rainbo.com

Specialty: Digital entertainment, including 3D animation for feature film, TV, commercials, and computer games.

Claims to fame: Blue Planet, Motocross Madness, Tonka Motorized Trucks commercials.

Hardware/software in use: Light-Wave 4.0/5.5, 3D Studio MAX, C, C++, Visual C++, and proprietary tools.

Media accepted: Resume and demo tape.

Employment contact: Mark Mahler, markm@rainbo.com

Reality Bytes Inc.

One Kendall Sq., Bldg. 400

Cambridge, MA 02139

tel 617-621-2500

fax 617-621-2581

www.realbytes.com

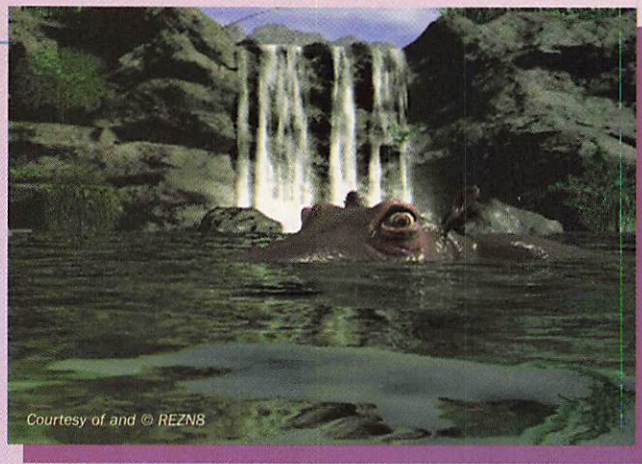
Specialty: Games, specifically 3D. **Claims to fame:** Havoc 1995 3D cross-platform (first to exploit Windows 95 and Direct3D), Dark Vengeance 3D, a third-person action fantasy game.

Hardware/software in use: Custom editor skills transferable from 3D Studio MAX, Infini-D, Photoshop, QuarkXPress, Lotus Notes, Microsoft Word.

Media accepted: Demo reels, portfolios, resumes.

Uses freelancers? Yes

Employment contact: Crystal Macaulay, cmacaulay@realbytes.com



Courtesy of and © REZN8

Notes: Reality Bytes wants to know about your educational background, industry experience, gaming experience, architecture experience level in Quake Editor, for example, building Quake or Doom. Artists should be experienced in low-polygon 3D animation or keyframe animation.

Reality Check Studios

723 North Cahuenga Blvd.

Hollywood, CA 90038

tel 323-465-3900

www.realityx.com

Specialty: Design and production company specializing in digital motion graphics.

Claims to fame: NFL on CBS, ESPN Winter XGames, Fox Sports graphics.

Hardware/software in use: Mac, Intergraph, SGI, Sony Digital Betacam, Media 100, Accom 2Xtreme DDR, Blue ICE accelerator, Effeto Pronto, Electric Image, Maya, Everest, Photoshop, After Effects, Illustrator, form-Z, Com-motion, Discreet paint*, effect*, and frost*, Invigorator, Northern Lights plug-ins, Onyx Tree.

Media accepted: Prints, demo reels, URLs, resumes.

Uses freelancers? Very frequently

Employment contact: Andrew Heimbold, employment@realityx.com

Red Storm Entertainment

2000 Aerial Center, Ste. 110

Morrisville, NC 27560

tel 919-460-1776

fax 919-468-3305

www.redstorm.com

Specialty: PC CD-ROM game

development.

Claims to fame: Game development company started by author Tom Clancy. Titles include *Poltika*, *Rainbow Six*, *Dominant Species*, and *Force 21*.

Hardware/software in use: 3D Studio, Photoshop, JavaScript, C, C++.

Media accepted: Fax or mail resume.

Employment contact:

jobs@redstorm.com

REZN8 Productions

6430 Sunset Blvd., Ste. 100

Hollywood, CA 90028

tel 213-957-2161

www.rezn8.com

Specialty: Computer graphics production, animation.

Claims to fame: NFL on Fox Sports graphics and the broadcast design for the 1992 and 1994 CBS Winter Olympics.

Hardware/software in use: SGI servers and mini-mainframes, Windows, Macintosh, NT, and UNIX networks, Alias|Wavefront, Prisms, and 3D Studio MAX.

Media accepted: Demo reels, resumes.

Employment contact: Jim

Steinhouse

R/Greenberg Associates R/GA Interactive

350 W. 39th St.

New York, NY 10018

tel 212-946-4000

fax 212-946-4010

www.rga.com

Specialty: Images for print, broadcast, film, multimedia, and

special venues.

Claims to fame: Commercials: Reebok Shaq vs. Shaq, Nike We're Ballplayers—And We're Okay, Borden Milk Tough Cookie, and Clairol Ultress The Power of Color. Feature movie graphics: *Rising Sun*, *True Lies*, *Alien*, and *Superman*.

Hardware/software in use: Alias|Wavefront, Softimage, Prisms, Photoshop, Illustrator, Director, and others.

Media accepted: Fax or mail resume with cover letter.

Rhythm & Hues Studios

5404 Jandy Pl.

Los Angeles, CA 90066

tel 310-448-7500

fax 310-448-7600

www.rhythm.com

Specialty: Visual effects and computer animation for feature films, television commercials, theme park rides, music videos,

and interactive games.

Claims to fame: Coca-Cola Polar Bears commercials; *Star Trek: The Experience* motion-simulation ride for Paramount at the Las Vegas Hilton; effects for *Mouse Hunt*, *The Nutty Professor*, *Batman and Robin*, and *Babe*; commercials include Cheetos, Xerox, and Kraft BBQ Sauce.

Hardware/software in use: SGI UNIX workstations, proprietary software, Matador.

Media accepted: Mail, fax, or e-mail a resume, portfolio, or demo reel, preferably NTSC 1/2" or 3/4", VHS is acceptable. The tape should be labeled with your name, address, and phone. No web sites, floppies, Beta tapes, or CD-ROMs, please.

Employment contact: Karen Stern, recruitment@rhythm.com

Sierra On-Line

3380 146th Pl. SE, Ste. 300

Bellevue, WA 98007

tel 425-649-9800

fax 425-641-7617

www.sierra.com

Specialty: Computer games—adventure, sports, fantasy—and home productivity software applications.

Claims to fame: *Leisure Suit Larry*, *King's Quest*, *Dr. Brain*, *IndyCar Racing*.

Hardware/software in use: 3D Studio MAX, ElectricImage, form-Z, After Effects, Photoshop, C++.

Media accepted: Demo reels, portfolios, resumes.

Uses freelancers? Occasionally

Employment contact: Lisa Varner, lisa.varner@sierra.com

Sony Pictures Imageworks

9050 W. Washington Blvd.

Culver City, CA 90232

fax 310-840-8888

www.spiw.com

Specialty: Visual effects, commercials, animation, web sites, and previzualization planning.

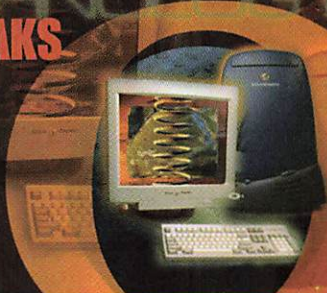
Claims to fame: *In the Line of Fire*, *Speed*, *James and the Giant Peach*, *The Craft*, *Johnny Mnemonic*, *The Cable Guy*.

Hardware/software in use: Windows NT workstations, Photoshop, Illustrator, DeBabelizer, Premiere, After Effects, UNIX workstations, Alias|Wavefront, Softimage, 3D Studio and other software packages.

Media accepted: Resume, demo reel (VHS or PAL/NSTC format). Portfolio should include life drawings, rough sketches of animals and humans in motion, and samples of your color and design sense.

Employment contact: resumes@spimageworks.com (Send resumes only—all other material should be mailed).

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Special Designs Studios

P.O. Box 1916
Studio City, CA 91614
tel 818-766-9766
fax 818-766-9716
www.sdass.com

Specialty: 3D animation and visual effects.

Claims to fame: Game graphics for *Dominant Species*, visual effects for *Phantom Town* and *The Secret Kingdom*.

Media accepted: Demo reels.

Hardware/software in use: Windows NT, LightWave 3D, Maya.

Uses freelancers? Yes

Employment contact: Bryan

Whitaker, sdas@earthlink.net

Square USA Inc.

4640 Admiralty Way, Ste. 1200
Marina del Rey, CA 90292
fax 310-302-9550 and

55 Merchant St., Ste. 3100
Honolulu, HI 96813
fax 808-535-9100
www.sqja.com

Specialty: Game development.

Claims to fame: *Final Fantasy* series of role-playing games, *Chrono Trigger* series.

Hardware/software in use: SGI workstations, Alias|Wavefront, Prisms, Softimage, Nichimen, RenderMan, Photoshop, Illustrator, Painter.

Media accepted: Resume by

mail or fax. Online application on web site.

Notes: No phone inquiries please.

Stormfront Studios Inc.

4040 Civic Center Dr.
San Rafael, CA 94903
tel 415-479-2800, ext. 4
fax 415-479-2880
www.stormfrontstudios.com

Specialty: Game development.

Claims to fame: NASCAR '98 PSX racing game (EA Sports), *Byzantine* PC CD mystery adventure (Discovery Channel), *Star Trek: Deep Space Nine*, *La Russa Baseball*, and *Madden Football*.

Media accepted: Resumes and demo reels or web site URL.

Uses freelancers? No

Employment contact: Marta

Daglow, mdaglow@aol.com

Notes: Only apply if you are an exceedingly talented artist.

Tiburon

Entertainment Inc.
P.O. Box 940427
Maitland, FL 32794-0427
www.tibent.com

Specialty: Games for the PC, Sony Playstation, Nintendo 64, Super NES, and Sega Genesis.

Claims to fame: *Mechwarrior 3050*, *NHL 96*, *College Football USA*, *Soviet Strike*, *Madden NFL 97*, *Nuclear Strike*.

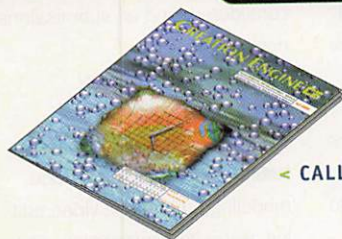
Hardware/software in use: SGI and NT workstations, Photoshop, Illustrator, 3D Studio MAX, Alias|Wavefront.

Media accepted: Resume and

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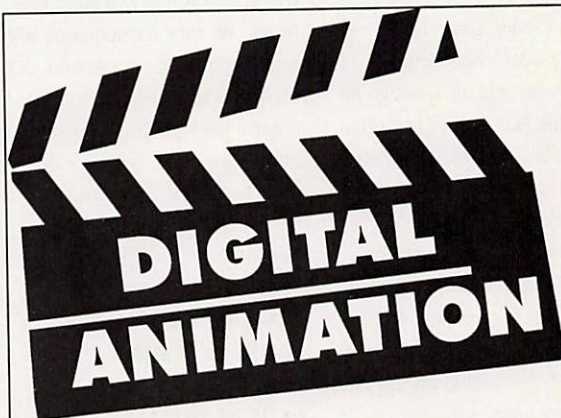


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demo reel.

Employment contact: Human resources

Notes: Traditional illustration and animation skills are desired. Work with motion data is a plus. Resumes will not be considered unless accompanied by a demo reel.

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35 McCaul St., Ste. 200
Toronto, ON

Canada M5T 1V7

tel 416-971-7711

fax 416-971-9277

www.topix.com

Specialty: Commercial animation and effects, broadcast design, film titles, show openers, film effects, creative post-production in our Flame Suite at Mad Dog Digital.

Claims to fame: David Bowie's "Little Wonder" video, Honeycomb Craver ads, title design for *Kids in the Hall Brain Candy*, *Hariet the Spy*, *The Wrong Guy*, on-air graphics for Canada's Much-music television station.

Hardware/software in use: Softimage, Alias|Wavefront, Dynamation, mental ray, Eddie, flint*, flame*, 3D Studio MAX, and proprietary tools running on SGI and PC workstations.

Media accepted: Demo reels NTSC 3/4" or VHS, under three minutes is a must; portfolios can supplement a reel.

Uses freelancers? Yes

Employment contact: Chris Wallace, chrisw@topix.com or Frank Falcone, frank@topix.com

Notes: Two or more years' experience is preferable. Please describe in detail how the work on the reel was produced and what portion of the work is yours.

Viewpoint Digital

625 South State St.
Orem, UT 84058

fax 801-229-3302

www.viewpoint.com

Specialty: 3D computer graphics

imagery for film, television, video, and electronic games.

Claims to fame: 3D models for *Independence Day*, *Turbulence*, *Apollo 13*, *Outbreak*, *True Lies*, *ANTZ*, *Star Trek: Insurrection*, *Godzilla and Armageddon*. Hundreds of TV advertisements. Game titles *Gauntlet Legends*, *Abe's Odessey*, and *Redneck Rampage*.

Hardware/software in use: Maya, PowerAnimator, Nichimen, Softimage, 3D Studio MAX, LightWave 3D, Photoshop, C/C++, Java.

Media accepted: Work samples on VHS demo reels and any image format for the computer as well as resumes.

Employment contact: Val Taylor for production positions, Val.taylor@viewpoint.com. Limit e-mail to ASCII or MS Word files.

Notes: We look for someone with a strong artistic background, 3D computer background; and 3D organic background. We focus on modeling and texture mapping. No phone calls, please

VisionArt Design and Animation

3025 Olympic Blvd.

Santa Monica, CA 90404

tel 310-264-5566

fax 310-264-5572

www.visionart.com

Specialty: digital effects for film and TV, computer graphics, digital compositing, motion capture, film I/O.

Claims to fame: *Independence Day*, *Star Trek: Deep Space Nine*, and *Star Trek: Voyager*.

Hardware/software in use: SGI, Prisms, ICE, Elastic Reality, and Liberty.

Employment contact: Josh Rose, josh@visionart.com

Weta Ltd.

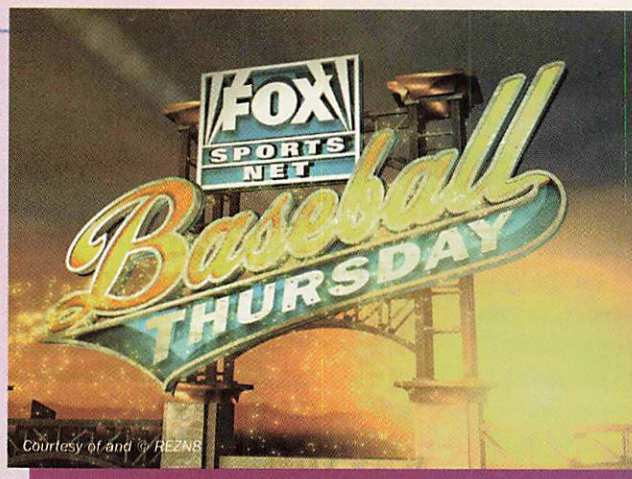
P.O. Box 15 208

Miramar

Wellington, New Zealand

tel 64 4 380 9080

fax 64 4 380 9010



www.wetafx.co.nz

Specialty: Digital effects, compositing with live-action footage, bluescreen and background plates, miniatures shots, stop-motion footage, and motion control.

Claims to fame: *Contact*, *The Frighteners*, *Forgotten Silver*, *Jackie Brown*, *Genius*, *Heavenly Creatures*, *Hercules*, and *Xena: Warrior Princess*.

Hardware/software in use: Maya, Softimage, PowerAnimator, Houdini, RenderMan, Explore, Eddie, Dynamation, paint systems.

Media accepted: Resume and demo reel (1/2" VHS in PAL or NTSC format).

Employment contact: Register your employment interest by filling out the questionnaire on the web site, www.wetafx.co.nz.

Notes: Be sure to provide an e-mail address. Include your name and address on each piece of material that you send. It should display your most recent work and include a credit list. CD-ROMs and web site addresses are not encouraged.

XL Translab

(a Division of Media Technology Ltd.)

1370 Piccard Drive, Suite 120

Rockville, MD 20850

tel 301-926-8300

fax 301-948-2253

www.xltranslab.com

Specialty: Animation, 3D modeling, ad campaigns, television spots, interactive CD/DVD-ROM, web sites, video editing, game

models, artwork, and real-time animation.

Claims to fame: Animations for *Redguard*, *Battlespire*, and *Tenth Planet* games, Agfa International television spots, High Flyer TV spot, *Understanding Extraterrestrials* TV show.

Hardware/software in use: Windows NT, 3D Studio MAX, Adobe Photoshop, Premiere, After Effects, Pagemaker, Freehand, Macromedia Director, Shockwave, and Flash.

Media Accepted: Cover letter (explaining career direction, background, and salary history), resume, demo reel, and artwork samples. Submittals without demo reels/artwork will not be considered, and all submissions non-returnable.

Use Freelancers: Rarely

Employment Contact: sgreen@mail.bethsoft.com

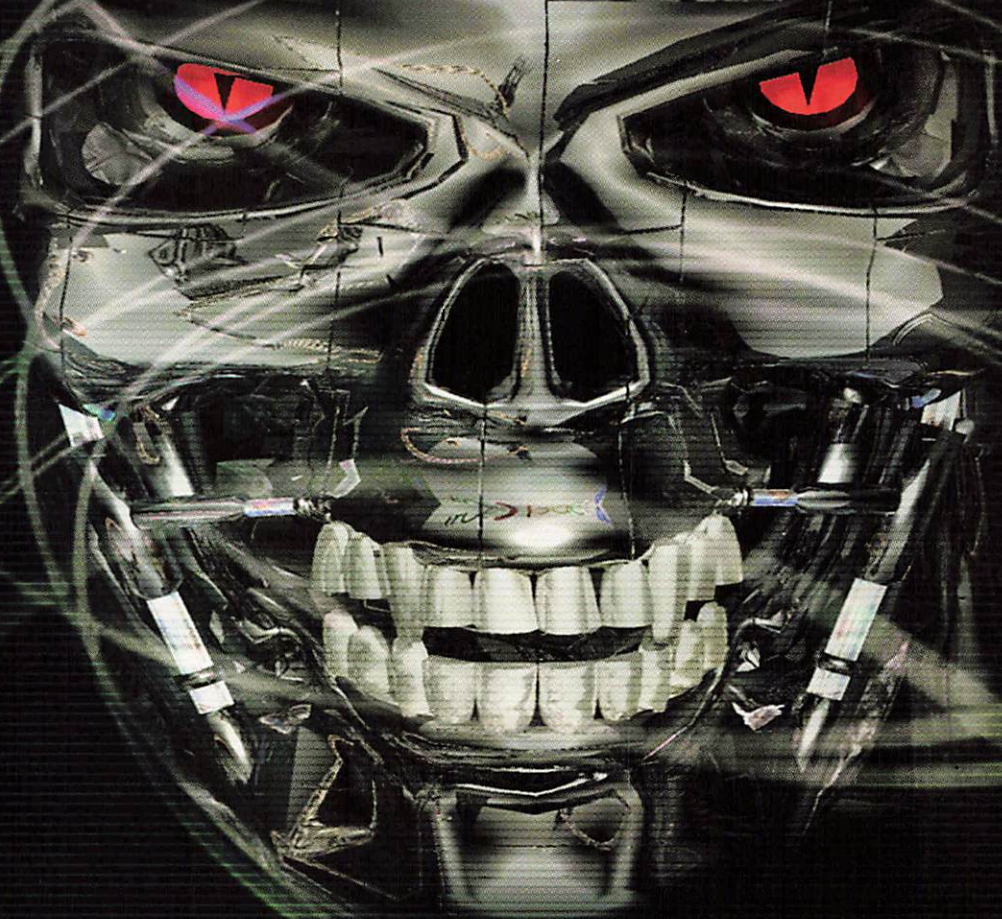
Notes: Skills required include modeling, animation, video editing, web site construction, and traditional artist skills. Must be knowledgeable in Director with advanced Lingo programming skills, Flash, Java, the latest HTML standards, and media plug-ins. ●



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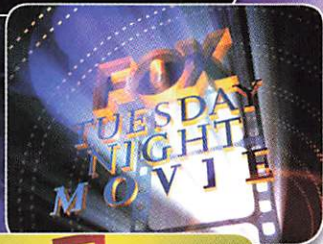
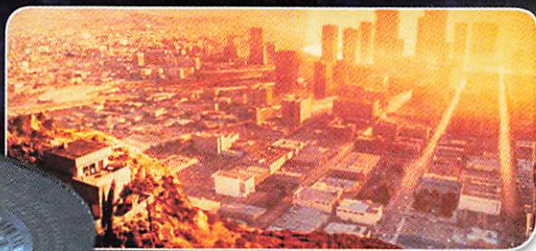
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